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ABSTRACT

The document presents a 3-week seventh grade English unit on the African folktale. The guide is one of a number of products developed by a summer workshop for teachers on African curriculum development. The objectives are to help students develop respect for African cultures and lifestyles, compare values of African and American ethnic populations, understand social change and its consequences, and develop continuing interest in African cultures. An overview of the unit lists seven important concept areas and five skills to be taught in the unit. Ten lessons focus on topics such as the African environment, clothing, shelter, family life, religious beliefs, values, music, and other diverse cultural characteristics. All are taught through listening to and discussing various types of African folktales. Each lesson states objectives, teaching procedures, important discussion points for the teacher, needed materials, and reading resources. Lectures are included when relevant. Activities include reading, comparing, writing folktales, classifying, and dramatizing. Appendices offer some folktales, an annotated bibliography of sources for the tales used in the unit, a bibliography of children's literature, and a list of 21 optional projects. (CK)

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"THE AFRICAN FOLKTALE"

An Instructional Unit for Seventh Grade English

by

Sherry Dobbs

West Junior High School

Columbia, Missouri

This teaching unit on Africa was developed as part of an interdisciplinary workshop project in African curriculum development held on the University of Illinois' Urbana-Champaign campus in the summer of 1977. The workshop project, which was funded by the National Endowment for the Humanities, was carried out from 1977-80 and was integrated into an ongoing program of outreach services offered to teachers nationwide. For further information on teaching aids available through outreach services, contact:

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TITLE: The African Folktale

LENGTH: Approximately 3 weeks

LEVEL: Seventh Grade English

GENERAL OBJECTIVES:

1. To counteract stereotypes and erroneous impressions concerning Africa.
2. To help students understand the concept of geographical and cultural diversity, both between cultures and within a culture.
3. To help students develop respect for African cultures and life styles, and to help them recognize and understand that these are responses of African people (like American people) to their natural physical environment and to their needs.
4. To enable the student to identify similarities and differences in values of Afircan ethnic populations and Americans.
5. To help students understand that social change is inevitable and that there are consequences that affect a people's culture.
6. To develop a continuous interest in African cultures.

READING RESOURCES: See annotated bibliography of sources for the making of this unit and bibliography for children's literature in Reading Resources Appendix.

A-V RESOURCES: See Audiovisual Appendix.

LESSONS:

1. Introducing the Folktale and Stimulating Interest in Africa
2. Africa: The Land and Its Peoples
3. Some Cultural Similarities and Differences
4. Tales that Explain Creation and Natural Phenomena
5. Animal Tales
6. Tales that Teach Standards of Behavior
7. The Family and Socialization: Children and Elders
8. The Husband-Wife Relationship and change
9. Proverbs and Riddles
10. The Folktale: An Oral Tradition

MATERIALS: Student will need paper, pencil, and pen, plus any material he may need for his choice of project. Teacher will use blackboard and chalk.

PROJECTS: Students are required to choose and complete a project from suggestions listed in Projects Appendix.

Concepts that will give direction to my teaching of African folktales are:

I. Socialization
   A. Family
      1. Structure
         a. Extended
         b. Nuclear
         c. Traditional
         d. Modern
      2. Marriage
         a. Polygynous
         b. Monogamous
      3. Functions of marriage
      4. Practices
         a. Bridewealth/arrangements for marriage
         b. Initiation rituals
         c. Giving of kola-nuts
      5. Roles of family members
         a. Husband
         b. Wife
         c. Son
         d. Daughter
         e. Elder
      6. Role of community in relationship to the family

   B. Religion
      1. Islam
      2. Christianity
      3. Traditional African

   C. Music

   D. Art
      1. Chi wara
      2. Ashanti gold weights
      3. Adinkra cloth

   E. Life style
      1. Food
      2. Clothing
      3. Housing
      4. Occupations
      5. Leisure activities
      6. Ceremonies/Celebrations
         a. Healing evil spirits that cause sickness
         b. Planting crops

   F. Values
      1. Treatment of elders
      2. Man's relationship to nature
      3. Standards of behavior
         a. Integrity
         b. Responsibility

(1) To self
(2) To community

c. Respect
d. Moderation/restraint
e. Resourcefulness
f. Modesty

II. Natural physical environment
A. Climate
B. Topography
C. Vegetation
D. Animals

III. Diversity

IV. Change

V. Types of folktales
A. Creation
B. Explanation of natural phenomena
C. Animal tales
1. Explain animal characteristics
2. Reveal tribal practices
3. Teach proper behavior

IV. Proverbs

VII. Riddles

Major skills that will be emphasized and developed are:

I. Recognizing and abstracting relevant information from tales, stories, and poems

II. Processing information
A. Determine significance of information
B. Organize and categorize information
C. Define terms adequately
D. Analyze concepts
E. Ask important and relevant questions of information

III. Reacting to and using information
A. Identify human values and reach informed value judgments
B. Make effective comparisons and contrasts between and among African ethnic populations, and drawing parallels with American values and beliefs
C. Formulate and support generalizations with adequate information
D. Revise generalizations as required by new information
E. Present conclusions in appropriate ways

IV. Contributing information effectively
A. Prepare and present good oral improvisation of a folktale
B. Participate constructively in class discussion
C. Prepare quality written assignments
1. Practice good English, including spelling
2. Write legibly and neatly
3. Do thoughtful and well organized written work

V. Participating and relating to others in group situations

THE AFRICAN FOLKTALE

Title: Introducing the Folktale and Stimulating Interest in Africa

LESSON 1 - MAJOR OBJECTIVES

1. To develop interest about this continent called "Africa."

2. To help students to understand the values of the people as expressed in Amos Tutuola's tale from Nigeria, and to see similarities and/or differences between this culture and American culture.

PROCEDURE

1. Read and discuss the tale "Don't Pay Bad for Bad" by Amos Tutuola.

2. Give a short lecture on the African Folktale. (see next page)

3. Use the story as a springboard for talking about the kola-nut. Draw usage parallels of the kola-nut in our culture.

BRIEF LECTURE OUTLINE: The African Folktale

1. Explain that tales are used in many cultures the world over to reflect ideas and truths (values) that are widely shared. At the same time, they reveal creations unique to, and particularized by, an ethnic group, village, or region.

2. Talk about the range of subjects covered by folktales. Students will think of American folktales that fit the various types the teacher mentions. Establish that the two basic types we will be studying will be:
   a. "how" tales
   b. animal tales

DURING THE DISCUSSION, the teacher will:

1. Establish the significance of kola-nut (social and ceremonial).

2. Establish the importance of "getting a son in time," that is, of marriage in order to perpetuate the family line.

3. Point out roles of the judge and the people of the village as the case between the two women is decided.

CLASS DISCUSSION QUESTIONS:

1. When and where does the story take place?

2. What information do we have concerning the kind of life the main characters live?

3. As the tale approaches its climax, are you genuinely appalled and anxious about the decision that is to be reached? Is its justice clear to you, or do you think justice was not done? Does the resolution of the tale let you down? Compare and contrast this tale with the Biblical tale of Solomon's decision as to the maternity of a child.

READING RESOURCES

"Don't Pay Bad for Bad" - Miller, 1970: 395-399

"The Kola Nut" - available from African Studies Program, University of Illinois, 1208 West California, Urbana, IL 61801. All materials listed in this unit from the African Studies Program of the University of Illinois are available without charge.

FOLK MYTH AND BELIEVING:

AN INTRODUCTION TO A UNIT OF AFRICAN FOLKTALES, STORIES, AND POETRY

Africa is a vast land: ancient and alive, as the Ethiopian poet, Tsegaye Medhen, tells us in "Ours." Its beginnings, like mankind's, are nested in legend and myth and truth. African legends tell of earth's creation, of man's creation, and of the making of other earth-creatures.

Just as Africa's beginnings go back to the beginning of man, so do African myths and beliefs about himself and his world. Man's relationship to his land and to the earth, its creatures, and the elements plays a vital role in the folk myths and beliefs so prevalent in contemporary African literature. The literature is contemporary but it is also old; its content is full of beliefs and tales which reach deep into Africa's past, a past which has come down into the present through the passing down from father to son of the many oral traditions of Africa.

The oral literature and traditions of African peoples communicate to us the scope and nature of our common identity. We discover there, if we have not already guessed it, how much we share--our views about good and evil;about what is pompous or vain and what is moderate or immodest; and our standards defining the mutual responsibilities of the group and the individual. We discover common desires, strengths, and weaknesses, and a familiar vision of man as a special creation of deiety or nature. With recognition comes the insight that non-Africans are no less exotic in their customs and beliefs than anyone else, and that, in the end, the similarities of outwardly contrasting societies are more impressive than the differences.

Africa is an enormous continent, and such terms as "the African," "African society" and "the African experience" must be used with caution. The ways of life, the challenges and responses, and the institutions that have been shaped often vary greatly from one region to another, often from one people to a neighboring people. "The African" may be an urban Yoruba or a Bushman living in the desert; a Spartan-wayed Ituri Forest Pygmy, his life hanging on the perpetual pursuit of game; a grasslands Shilluk whose life centers on cattle, or a desert-roaming Danakil. When we say "Africans" it is merely a convenient manner of saying "Mankind in Africa" -- individuals, peoples, and villages.

The range of African oral literary forms is seemingly endless. The types that will be included in this unit are:

a. creation myths
b. tales that explain natural phenomena
c. animal tales that teach standards of behavior, tribal practices, taboos,
d. stories and fables that reflect the nature of man and his strengths and weaknesses
e. moralizing stories and stories that define man's place and role in the universe
f. animal tales that are pure humor
g. riddles that amuse and teach
h. proverbs that stress social values

Since it is virtually impossible to separate a people from the literature they produce, attention in this unit will focus on the family unit, which is the basic unit of any African village or city. In particular, West African family life will be considered, including the family structure, roles of family members at home and in the community, and African practices involving marriage, initiation, and hospitality. A glimpse of life style will be provided via slide presentation, and music, art, and religion will be discussed. Through learning about the natural physical environment (primarily climate), an understanding of food, clothing, housing, occupations, and leisure activities will be more meaningful. And through reading the various types of folk tales, riddles, and proverbs, an understanding of the values of the people who produced such literature will become apparent.

Respect for the elements and their power is an important factor in many traditions of the African continent, and thus is a dominant theme in African literature. African folktales, poetry, and short stories of many different peoples illustrate this theme, which will be studied early in the unit.

African folktales and stories portray a land that is potent with life, life which may be in the form of good and bad spirits pervading the land and the religious beliefs of a people, a community, or a village. The spirits of good and evil live in the earth; they are the spirits of the ancestors who continue to protect and guide the living according to the customs and laws of the clan. Yet in spite of the continuity of traditions which the ancestors may preserve, these traditions do undergo changes. Sometimes, the changes may destroy tradition;

sometimes it may incorporate it and preserve it in another form. We will read about the treatment of elders in African society, and of the conflict that comes about when the old way clashes with the new.

But perhaps most important of all in the unit will be a study of a seeming contradiction: that of how despite wide diversity among the many countries of Africa, they nevertheless have produced tales that have much in common with one another. Africa is rich in folklore, and more than 7000 stories have already been collected and published. As the continent and its people were for so long cut off from the main stream of human evolution, one would expect African tales to be almost completely different from those of the rest of the world. There are of course differences, and certainly African stories have a distinctive flavor of their own, but generally speaking the surprising thing about them is that they have so much in common with the folklore of other cultures.

It has been said that language is the foundation on which all knowledge rests and on which a people's enlightenment and progress must ultimately depend. In this unit we will explore the folk literature of West Africa. Perhaps our study of their language will add to our personal enlightenment about both the Africans who created the literature and about ourselves as Americans.

Title: Africa: The Land and Its Peoples

LESSON 2 - MAJOR OBJECTIVES

1. To establish in students' minds an impression of some of the physical features of Africa:
   a. climate
   b. topography
   c. vegetation
   d. animals

2. To enable students to get a "feel" for West Africa through:
   a. playing music
   b. viewing slides of the food, clothing, and shelter of its inhabitants

3. To fix in students' minds the concept of geographical and cultural diversity, both between cultures and within a culture.

INTRODUCTION

Yesterday we read an African story and discussed how folktales in any culture reflect the values and beliefs of the people. We specifically listed the two types of tales that we will be reading, the "how" tale and the animal tale. Today we will center upon Africa: where it is; what it looks like; and how the people live. An understanding of the folk tales of a people should be placed in the context of the people and place which produced them.

PROCEDURE

1. Play music (from West Africa if possible) to set stage.

2. Present slide show. "Nigeria: A Short Introduction," 42 slides on people, economy, arts. Available from the African Studies Program.

3. Discussion of what students saw in slide show and impressions they now have on West African culture.

CLASS DISCUSSION QUESTIONS:

1. What comparisions and contrasts can you make between what you see of Africa and what you know of America? (List them on the blackboard after slide presentation.)

2. Do the differences that you can note between our cultures seem extreme and strange? Can you accept them as responses of the African people to their physical and social environment and needs?

MATERIALS

Slides and slide set, cassette tape and cassette tape player.

Title: Some Cultural Similarities and Differences

LESSON 3 - MAJOR OBJECTIVES

1. To introduce some aspects of traditional African communities which distinguish them from American communities:
   a. role of Chief-Priest
   b. polygyny
   c. role of ancestors
   d. role of spirits and religion in daily lives
   e. bridewealth and the arrangement of marriage
   f. community considerations overriding individual considerations

2. To help students to begin to understand and start developing a respect for a culture different from their own by comparing and contrasting African and American values.

PROCEDURE

1. Read and discuss the short story "The Rain Came" by Grace A. Ogot.
2. Read and discuss: "Prayer for Rain," "Rain-Making Litany," and "Songs for the Rain Festival."
3. Discuss in detail the cultural aspects listed above.

INTRODUCTION

Yesterday we saw slides of Africa and some of its peoples, and we discussed some similarities and differences in African and American cultures that seemed most apparent to us. Today we will read a short story by a Kenyan author. Be on the alert for those things which are different in the Kenyan village from what we are familiar with in our town.

DURING THE DISCUSSION, the teacher will:

1. Establish the importance of rain for crops in a farming community (handout of two prayers/poems for rain, see next page)

2. Discuss drumming as a means of communication.

3. Discuss village celebrations, and reasons for holding them.

4. Point out new vocabulary words: calabash; denizen.

5. Elaborate on the 6 cultural aspects mentioned above which distinguish African from American communities.

CLASS DISCUSSION QUESTIONS:

It is easy to dismiss the situation of this story as "savage" and "primitive." We tend to forget that the Western world also has its tradition of human sacrifice: the admired Hellenic society sacrificed Iphigenia for a favorable wind; Abraham offered his son Isaac on the alter to God. In each of these stories a "scapegoat" takes the place of the human being, and the outcome is a happy one. So with Grace Ogot's story.

Remember also that we are reading here of a subsistence society, a small band or clan of individuals, with no science to explain natural phenomena such as rain, whose entire concern is keeping the group alive.

1. Labong'o functions as chief and priest in his society. Why might these roles be associated in less well-developed societies? What is the importance of the ancestors? Why do you think they are given such importance?

2. Most warriors and chiefs concern themselves with a desire for sons to succeed them. Yet Labong'o was mocked because he had no daughter. What does this imply about the need and structure of the society in which Labong'o lives?

3. Oganda, as she walks to her death, makes up a song. What is the purpose of song in a society such as this?

4. Consider the aftermath of this story: What sort of life will the young couple have, after violating the religious and social rules they have inherited? Will they be outcasts? Are they suited to each other--is Oganda as completely a rebel as Osinda? Can they ever rejoin their group? How, then, will they live--even keep alive?

Note: Throughout the unit, many tales, stories, and poems will be read. Some will be recorded and presented to the class on tape cassette as they read along. Others will be read aloud by the teacher in the manner of the storyteller. Still others will be assigned for silent reading. An effort will be made to record all tales so that students with reading difficulties will have the option and opportunity to listen as they read any or all of the literature.

READING RESOURCES

"The Rain Came" - Miller, 1970: 286-296.

"Prayer for Rain" - Doob, 1966: 87.

"Rain-Making Litany" - Doob, 1966: 67.

"Songs for the Rain Festival" - Doob, 1966: 68.

"PRAYER FOR RAIN"
from the Nyanja People

This little cloud, and this,
This little cloud, and this,
Let the rains come
With this little cloud
Give us water,
Our hearts are dry,
O Lord,
Give us water,
Our hearts are dry
O Lord.

By R. S. Rattray

"RAIN-MAKING LITANY"
from the Lango People

We must overcome the east wind
Which brings no rain;
We crave rain,
Let showers pour,
Let rain fall,
If rain comes, then all is well.

If it rains and grain ripens, then all is well:
If children rejoice, then all is well;
If women rejoice, then all is well;
If young men sing, then all is well;
If the aged rejoice, then all is well;
If rain comes, then all is well.

May the wind veer to the south,
So that the torrents will flow;
May our grain fill the granaries,
May the granaries overflow;
If rain comes, then all is well;
If rain comes, then all is well.

By J. H. Driberg

AFRICAN RELIGIOUS BELIEFS

Respect for Aged and Ancestors

Elderly people are usually respected and accorded many rights and privileges; they are considered wise and are regarded as guardians of the family's integrity. Ancestors, especially those who had distinguished themselves when alive, are regarded with veneration and are integral parts of the African religious beliefs. A great ancestor is believed to live in a spiritual realm, in contact with God and responsible to God for supervising the affairs of his descendants. He is thought to be able to protect virtuous descendants from misfortune and to invoke misfortune on the wayward. Most African religions include rituals for praying to and sacrificing to the ancestors.

Despite Western characterization of Africans as "heathens," "pagans," and "animists," religion is a deep, pervasive influence in traditional African life. It is intimately interconnected with family values through the belief in the spiritual role of ancestors and is expressed through art, drama, music, and dance, as well as through regular religious rituals and prayers.

Most Africans believe in one God, who created the universe and man but who is somewhat remote from the daily lives of men and from the acts of nature. Because God is believed to have more important concerns, he is said to have created spirits of nature, as well as those of ancestors, to govern the fortunes of men and the forces of nature. Man lives according to God's desires when he respects the ancestors and family customs, is moral and pious in his behavior, and pleases the spirits of nature by good conduct and sacrifices.

There are four chief aspects of religion that students should understand:

1. It is intimately bound up with almost all of African traditional life, so that the individual African has long felt a deep need for religious belief and practice.
2. Because the traditional religious system is nonscientific, it attributes to spiritual causes natural events, illnesses, injuries, misfortune, good fortune, and other matters that Western belief tends to consider caused by accident or physical forces.
3. It involves deep respect for the aged and ancestors.
4. It has inspired much of Africa's artistic achievement, and Africa in turn has inspired or influenced many aspects of world art, including painting, folktales, fables, jazz, and dance.

Title: Tales that Explain Creation and Natural Phenomena

LESSON 4 - MAJOR OBJECTIVES

1. To read folktales of West Africa which explain creation and other natural phenomena. Such readings will point up to students the age-old need of human beings to know "how" occurrences in their environments came to be.

2. To help students to gain an understanding of the concept of reincarnation and of the religion of Islam.

3. To demonstrate understanding of the nature of creation or natural phenomena tales by writing a tale.

4. Draw parallels between African and American folktales.

PROCEDURE

1. Read and discuss "Death and the Creator." (handout)

2. For a comparative version of the creation, read and discuss "The Forbidden Fruit." (handout)

3. Read and discuss reincarnation concept in "The Toad." (handout)

4. Read and discuss the Fulani "Chain-Rhyme," which points out belief in God as the ultimate power.

5. Read the Hausa tale "Warthog and Hornbill" as a reflection of one practice of the Islam religion.

6. Read three folktales which explain natural phenomena: the Bini of Nigeria's "Why the Sky Is Far Away;" (handout) and two of the Ibibio of Eastern Nigeria: "Why the Sun and Moon Live in the Sky" and "Thunder and Lightening." (Establish proper storytelling setting by having students sit in a circle around the teacher with lights out and curtains drawn.)

7. Write a folktale.

INTRODUCTION

People everywhere ask questions. Today we will read some tales that originated because people wonder how the world came to be. They wanted to know why people have different colored skins, why there is a sun and a moon, and why people die. If you have ever wondered about such things, you may learn something new today!

CLASS DISCUSSION QUESTIONS:

1. According to the Kono people of Sierra Leone and "Death and the Creator," explain: how the earth came to be; why people have different colored skin; how the sun, moon, and stars came to be; why human beings die. (Established whereabouts of Kono people of Sierra Leone. It's in the eastern part of the country.)

2. What story does "The Forbidden Fruit" remind you of? (Establish whereabouts of Efe people of Zaire on map.)

3. What cultural belief of the Igbo of Nigeria is the subject of "The Toad"? Explain what reincarnation is. (Establish whereabouts of Igbo people of Nigeria on map. From now on, this will be done every time a new tale or story is introduced, so students will know each people are distinct and unique.)

4. Briefly discuss Islam and Christianity after reading the Fulani "Chain-Rhyme" and "Warthog and Hornbill."

5. After reading the 3 tales explaining natural phenomena, discuss and list on *blackboard other phenomena about which a tale could be written. Then assign the writing of a short tale (one to two pages) concerning creation or natural phenomena, using the blackboard list as an idea/suggestion pool. Some suggestions could include:
   a. a creation tale
   b. why we die
   c. how the sun, moon, stars, thunder, or lightning came to be
   d. why the moon waxes and wanes
   e. why the sun rises and sets
   f. why there are famines and droughts
   g. why dead people are buried in the ground
   h. how reincarnation came to be

   The paper should include a rough draft and a final ink copy, stapled together.

* What American folktales do you know that correspond to the creation and "how" tales we have read today?

READING RESOURCES

"Death and the Creator"

"The Forbidden Fruit"

"Chain-Rhyme" - Doob, 1966: 48.

"The Toad"

"Warthog and Hornbill" - Kaula, 1968: 23-24.

"Why the Sky Is Far Away"

"Why the Sun and Moon Live in the Sky" - Arnott, 1963: 133-134.

"Thunder and Lightning - Arnott, 1963: 32-34.

"DEATH AND THE CREATOR"

At the beginning there was nothing. In the darkness of the world lived Sa, Death, with his wife and only daughter.

In order to be able to live somewhere, Sa created an immense sea of mud, by means of magic. One day Alatangana, the God, appeared, and visited Sa in his dirty abode. Shocked by this state of affairs, Alatangana reproached Sa fiercely, saying that he had created an uninhabitable place, without plants, without living beings, without light.

To remedy these faults, Alatangana set out first of all to solidify the dirt. He thus created the earth, but this earth still seemed to him too sterile and too sad, and so he created vegetation and animals of all kinds. Sa, who was satisfied with these improvements of his dwelling place, entertained great friendship for Alatangana and offered him much hospitality. After some time Alatangana, who was a bachelor, asked his host for the hand of his only daughter. But the father found many excuses and in the end flatly refused to satisfy his demand. However, Alatangana came to a secret agreement with the young girl. He married her, and in order to escape the wrath of Sa they fled to a remote corner of the earth. There they lived happily and bore many children: seven boys and seven girls--four white boys and girls and three black boys and girls. To the great surprise of their parents, these children spoke strange languages among themselves which their parents did not understand. Alatangana was annoyed and finally decided to go and consult Sa, and without delay he set out on his way.

His father-in-law addressed him coldly and said: "Yes, it was I who punished you, because you have offended me. You shall never understand what your children say. But I shall give your white children intelligence and paper and ink so that they may write down their thoughts. To your black children, so that they may feed themselves and procure everything they need, I shall give the hoe, the matchet, and the axe."

Sa also recommended to Alatangana that the white children should marry among themselves and the black children should so do the same. Eager to be reconciled to his father-in-law, Alatangana accepted all his conditions. When he returned he had the marriages of all his children celebrated. They dispersed to all parts of the world and engendered the white and black races. From these ancestors were born innumerable children whom we know today under the names of French, English, Italians, Germans,etc., on the one hand, and Kono, Guuerze, Manon Malinke, and Toma Yacouba on the other.

But the world that had thus been peopled was still living in darkness. Once more Alatangana was forced to ask the advice of Sa. He commanded the 'tou-tou' (an early-rising little red bird) and the cock to go and ask Sa's advice.

When he had heard the two messengers, Sa told them: "Enter the house. I shall give you the song by which you shall call the light of day so that men can go about their work.

When the messengers returned, Alatangana became angry and scolded them: "I gave you money and I gave you food for your journey, and you neglected your duty. You deserve death."

But in the end Alatangana mercifully forgave the two unhappy messengers. A little later the tou-tou gave its first cry and the cock too uttered his first song.

And behold, a miracle: hardly had the two birds finished their song when the first day dawned. The sun appeared on the horizon and according to the directions of Sa started on its celestial course. When his journey was completed the sun went to sleep somewhere on the other side of the earth. At this moment there appears the stars in order to give to mankind some of their light during the night. And since that day the two birds must sing in order to call the light. First the tou-tou and then the cock.

Having thus given the sun, the moon and the stars to mankind, Sa called Alatangana. He said to him: "You took my only child away and in return I have done good to you. It is your turn now to render me a service: as I have been deprived of my child, you must give me one of your, any time that I choose to call for one. He shall hear a calabash rattle in his dreams when I choose him. This shall be my call which must always be obeyed."

Conscious of his guilt, Alatangana could not but consent. Thus it is because Alatangana disobeyed the custom requiring the payment of the bride-price that human beings must die.

from the Kono People of Sierra Leone

"WHY THE SKY IS FAR AWAY"

In the beginning, the sky was very close to the earth. In those days men did not have to till the ground, because whenever they felt hungry they simply cut off a piece of the sky and ate it. But the sky grew angry because often they cut off more than they could eat, and threw the left-overs on the rubbish heap, and so he warned men that if they were not more careful in future he would move far away.

For a while everyone paid attention to his warning. But one day a greedy woman cut off an enormous piece of the sky. She ate as much as she could, but was unable to finish it. Frightened, she called her husband, but he too could not finish it. They called the entire village to help, but they could not finish it. In the end they had to throw the remainder on the rubbish heap. Then the sky became very angry indeed, and rose up high above the earth, far beyond the reach of men. And from then on men have had to work for their living.

from the Bini People of Nigeria

"THE FORBIDDEN FRUIT"

God created the first human being with the help of the moon. He kneaded the body out of clay; then he covered it with skin and at the end he poured blood into it. He called the first man Baatsi.

Then he whispered into his ear, telling him to beget many children, but to impress upon them the following rule: from all trees you may eat, but not from the Tahu tree.

Baatsi had many children and he made them obey the rule. When he became old he retired to heaven. His children obeyed the rule and when they grew old, they too retired to heaven.

But one day a pregnant woman was seized with an irresistible desire to eat the fruit of the Tahu tree. She asked her husband to break some for her, but he refused. But when she persisted the husband gave way. He crept into the forest at night, picked the Tahu fruit, peeled it and hid the peel in the bush. But the moon had seen him and she told God what she had seen.

God was so angry that he sent death as a punishment to men.

from the Efe People of Zaire

"THE TOAD"

When Death first entered the world, men sent a messenger to Chuki, asking him whether the dead could not be restored to life and sent back to their old homes. They chose the dog as their messenger.

The dog, however, did not go straight to Chuku, and dallied on the way. The toad had overheard the message, and, as he wished to punish mankind, he overtook the dog and reached Chuku first. He said he had been sent by men to say that after death they had no desire at all to return to the world. Chuku declared that he would respect their wishes, and when the dog arrived later with the true message he refused to alter his decision.

Thus, although a human being may be born again, he cannot return with the same body and the same personality.

from the Igbo People of Nigeria

Title: Animal Tales

LESSON 5 - MAJOR OBJECTIVES

1. To read tales which reflect the value and attitudes of the people who created them.

2. To demonstrate understanding of the nature of the animal tale by writing one of the 3 types of animal tales.

PROCEDURE

1. Read "Why the Spider Is Lean," "Why the Bat Flies at Night," "All of You," "Why Flies Bother Cows," and "Why the Cat Kills Rats."

2. Read "Of the Fat Woman Who Melted Away."

3. Read "Procrastination Doesn't Pay" and "Greediness Doesn't Pay."

4. After establishing the category into which each tale fits, list an idea/ suggestion pool on the board of other subjects about which an animal tale could be written. List ideas in the proper category. Assign the writing of one of the three types of animal tales.

INTRODUCTION

Another type of folk tale is the animal tale. Animals are the main characters, and what they do reflects the life, heart, and mind of the people which produced the tale.

1. Some animal tales explain why some animals have certain characteristics, such as why flies buzz or why a hawk kills chickens.
2. Some animal tales reveal the established practices of a society.
3. Some animal tales teach a way of living that the people consider socially acceptable.

We will read animal tales today. See if you can tell which category each tale fits into.

CLASS DISCUSSION QUESTIONS:

1. How can we classify the 8 tales into the 3 categories? (General discussion of the tales will result as we classify the tales).

2. What American folk tales do you know that correspond to the three categories mentioned above?

READING RESOURCES

"Why the Spider Is Lean" - African Studies handout by Momodu Kargo, handout available from the African Studies Program. The title is: "Folk Tales from Sierra Leone."

"How Dog Outwitted Leopard" - African Studies handout by Momodu Kargo, handout available from the African Studies Program, same title as below.

"Folktale from Sierra Leone."

"Why the Bat Flies at Night" - Arnott, 1963: 150-152.

"All of You" - SSCSC, 1967: 120-122.

"Why Flies Bother Cows" - Dayrell, 1964: 66-67.

"Why the Cat Kills Rats" - Dayrell, 1964, 68-69.

"Of the Fat Woman Who Melted Away" - Dayrell, 1964: 83-85.

"Procrastination Doesn't Pay" - Addo, 1968: 37.

"Greediness Doesn't Pay" - Addo, 1968, 26-30.

Title: Tales that Teach Standards of Behavior

LESSON 6 - MAJOR OBJECTIVES

1. To demonstrate that standards of behavior, as reflected in the selected tales, are much the same as American standards of behavior.
   a. Keep your word. ("A Promise Is a Promise")
   b. Don't boast. ("The Monkey and the Snail")
   c. Don't be greedy. ("About Envy") ("Ananse and His Visitor, Turtle.")
   d. Respect your elders. ("The Tortoise and the Hare")
   f. Don't talk too much. ("The Talking Skull")
   g. Remember your elders after they die. ("The Cow-Tail Switch")

2. To point out that ancestors are specially remembered and revered in African family life.

PROCEDURE

1. Handouts of reading will be passed out.

2. Discuss similarities in African and American standards of behavior (integrity, responsibility, respect, moderation/restraint, resourcefulness, modesty).

3. Read and discuss "Prayer to Ancestral Spirits" and "Forefathers" to establish the role of ancestors in African family life. Also read "Songs Accompanying Healing Magic" to touch on role of spirits.

INTRODUCTION

We have talked about and written a tale concerning the "how" of creation or the "why" of nature's elements. We have also written an animal tale. Today we will be reading tales that deal with the nature of man: how he should act, and how he does act. Man's strengths and weaknesses and how he should treat his neighbors will be treated from the point of view of different African peoples. As in animal tales, you will notice that the tales you will read today sometimes substitute animals in place of people. However, the things the animals do and the ways they act represent things that humans do and the ways humans act. As we read today, take note of differences or similarities you see in standards of conduct in West Africa and in America.

CLASS DISCUSSION QUESTIONS:

1. List the standards of behavior on the board.
2. How can you account for so many similarities in standards of behavior? Do we in America respect and remember out elders? Why or why not? What is the role of elders in African society?
3. According to "Prayer to Ancestral Spirits" and "Forefathers," what conclusions can you draw about the role of ancestors in African family life?

Folktales: "Ananse and His Visitor, Turtle" - Ashanti, Ghana
"The Talking Skull" - Nigeria

"The Cow-Tail Switch" - Liberia
"A Promise Is a Promise" - Nigeria
"The Monkey and the Snail" - Sierra Leone
"The Tortoise and the Hare" - Sierra Leone
"About Envy" - Nigeria

READING RESOURCES

"Ananse and His Visitor, Turtle" - Kaula, 1968: 25-31.

"The Talking Skull" - Miller, 1970: 74.

"The Cow-Tail Switch" - Courlander, 1975: 85-88.

"A Promise Is A Promise" - handout available from the African Studies Program entitled "Nigerian Folktales."

"The Monkey and the Snail: - handout available from the African Studies Program entitled "Folktales from Sierra Leone."

"The Tortoise and the Hare" - handout available from African Studies Program, same as above.

"About Envy" - SSCSC, 1967: 118-119.

"Prayer to Ancestral Spirits" - Doob, 1966, 69.

"Forefathers" - Miller, 1970: 105-106.

"Songs Accompanying Healing Magic" - Doob, 1966: 63.

I. The seven tales you read for today are listed below. After reading them, match the tale on the left with the behavior it points out on the right. Four of the seven tales have <u>two</u> answers.

(1)	A. Ananse and His Visitor, Turtle	E	1. Boasting does not pay.
(2)	B. The Talking Skull	A	2. Pride yourself on what you will, someone in the world excels you.
(1)	C. The Cow-Tail Switch	G	3. Do not covet what is your neighbor's.
(1)	D. A Promise Is a Promise	D	4. Keep your word once you give it.
(2)	E. The Monkey and the Snail	F	5. Never disrespect the elderly.
(2)	F. The Tortoise and the Hare	B	6. Talk is silver, silence is gold.
(2)	G. About Envy	E	7. It's better to use mind instead of muscle.
		G	8. Share your wealth with your neighbor.
		B	9. Teeth serve as a fence to the mouth.
		F	10. Slow but sure wins the race.
		C	11. Remember and honor the dead.

II. In your best handwriting, answer the following questions in <u>complete sentences</u>. Five points will be deducted if you do not write <u>complete sentences</u>.

1. In "The Tortoise and the Hare," name two reasons why the hare wished to race the tortoise.
2. Describe the personality of the tortoise in "The Tortoise and the Hare."
3. In "The Monkey and the Snail," explain how the snail outsmarted the monkey.
4. In "A Promise Is a Promise," explain why the mother sought Iroko's help.
5. In "The Talking Skull," why was the hunter killed?
6. In "About Envy," why does the elephant let the first girl go safely, but not the second girl?
7. In "The Cow-Tail Switch," explain why Ogaloussa gives the cow-tail switch to Puli instead of one of his other sons.
8. In "Ananse and His Visitor, Turtle," how does Turtle outsmart Ananse?

Title: The Family and Socialization: Children and Elders

LESSON 7 - MAJOR OBJECTIVES

1. To enable the student to understand the role of elders and of children in the family life of an African village.

2. To establish the significance of the initiation ceremony as a means of perpetuating customs of the ethnic group.

3. To encourage students to respect differences they detect between African and American cultures. Such differences result from different needs and a different social structure.

PROCEDURE

1. "Blessings Upon an Infant," "Lullaby," and "Game of Pots" establish roles of children in an African village. Establish the function of the child nurse.

2. The role of elders is clearly defined in "Tongues Cause More Trouble Than Weapons of War."

3. Read "Life in Our Village," Discuss the role of elders as it contrasts to the role of children. What do girls do? Boys?

4. "Incantation During Initiation into a Secret Society" and "The Leopard" establish the importance of successful initiation when a boy comes of age.

5. Answer study questions on "The Leopard."

INTRODUCTION

Yesterday we discussed standards of behavior, and we established that the role of elders and ancestors in African society is different than in America. Today we will read stories and poems that will help us to better understand the role of elders and the role of young boys and girls in an African village of today. We will see how they behave in relation to each other.

CLASS DISCUSSION QUESTIONS:

1. Who is "the stranger" in "Blessings Upon an Infant"? Who is asking that the child be blessed? What blessings are asked on the infant and his family? What does the poem tell you of family life in the infant's village?

2. Who sings "Lullaby"? What things are his family doing as the baby sleeps?

3. Do children in America sing as they play as the children do in "The Game of Pots"? Is this game purely for recreation?

4. Why did the elder spank Tongo in "Tongues Cause More Trouble Than Weapons of War"? Do you think he was interfering? Would he be criticized for what he did in American society? in African society? Why?

5. In "Life in Our Village," do the elders know why hide and seek is a popular game?

LESSON 7 (CONTINUED)

6. Why is a punishment of death the penalty of revealing initiation practices in "Incantation During Initiation into a "Secret Society." After reading "The Leopard," answer the study questions. What initiation procedures do we have in America that could compare with the test of courage Prince Modupe endures? What initiation rites do girls in America experience? Why is it so essential that African youths pass the test? At what age is a boy considered a man in our society? What roles do sports play in marking the change of boys into men? In what ways are our football games and African animal hunts the same? different? Are older people here pleased when a boy becomes a man? Why or why not? In African communities, every strong man is needed. Is this true here? Are manhood tests in the U.S. the same in rural areas as they are in the cities, where there are few natural forces against which to test oneself? Do these tests vary from neighborhood to neighborhood within a city?

READING RESOURCES

"Blessings Upon an Infant" - Doob, 1966: 49

"Lullaby" - Doob, 1966: 103.

"Games of Pots" - Trask, 1966: 46-47.

"Tongues Cause More Trouble Than Weapons of War" - SSCSC , 1967: 103-104.

"Life in Our Village" - Miller, 1970, 251.

"Incantation During Initiation into a Secret Society" - Doob, 1966: 66.

"The Leopard" - McKeown, 1969: 39-44.

STUDY QUESTIONS OVER "THE LEOPARD"

1. The prince's age was
   a. 14
   b. 16
   c. 18

2. The prince was armed with
   a. poisoned arrows
   b. a bow, a poisoned arrow, and a sword
   c. a bow, an arrow, and a poisoned sword

3. The leopard was watching
   a. the antelope
   b. the boy
   c. the hogs

4. Blood streamed down the boy's face
   a. when the leopard clawed him
   b. after the leopard died
   c. as soon as the arrow hit the leopard's throat

5. Lamina carried the prince home
   a. on a stretcher
   b. in a dugout canoe
   c. on a horse's back

6. The prince's wounds healed
   a. at dawn the next day
   b. in one week
   c. in less than two months

7. The prince will always carry
   a. the smell of leopard's blood
   b. the scars of a leopard's claws
   c. a cane

8. This story took place in
   a. East Africa
   b. South Africa
   c. West Africa

9. Prince Modupe went into the forest because he had to
   a. prove his manhood
   b. hunt for food
   c. skin a leopard

10. A Masai youth might have to grab a lion by the tail to
   a. show that he is able to protect his cattle
   b. prove that he can endure pain
   c. show his hunting skills

11. A boy who shows fear during circumcision may be "as good as dead" because
   a. he must give up his cattle
   b. he will not be respected
   c. he must grab the tail of a lion

STUDY QUESTIONS OVER "THE LEOPARD" (CONTINUED)

12. Boys attend special schools as part of manhood rites to
    a. prove that they can endure pain
    b. take singing lessons
    c. learn the customs of their ethnic group.

Title: The Husband-Wife Relationship and Change

LESSON 8 - MAJOR OBJECTIVES

1. To define and understand the husband-wife relationship as it has existed traditionally.

2. To recognize Krio (pidgin-English) as a tongue spoken in West Africa.

3. To become aware of attitudinal and social changes that are occurring in some parts of Africa concerning:
   a. polygyny to monogamy
   b. the adaption of "modern" ways of life to go along with the "traditional" ways of life, a process which amalgamates the "traditional and the modern."

PROCEDURE

1. Read and discuss"In Praise of Marriage" and "The Igbo Family: An Economic Partnership" to establish the importance and function of marriage in African society.

2. Read and discuss "The Untilled Field" to demonstrate the shared responsibilities of man and wife in their labor, and to illustrate division of labor.

3. Read "Dimehin Transition: to stimulate discussion concerning African culture in flux.

INTRODUCTION

Yesterday we discussed the roles of elders and children in villages of West Africa. Today we will take a look at the relationship between husband and wife. We will also take note of changes that are occuring in African social structure and compare these with changes in American society.

CLASS DISCUSSION QUESTIONS:

1. How is a woman defined in "In Praise of Marriage"? How does the attitude of the poet compare to the attitude toward marriage in America? In "The Igbo Family: an Economic Partnership," the wife seems to be the working partner to a greater degree than the husband. How does this compare to American society?

2. In "The Untilled Field," how is the man's anger at his wife finally resolved?

3. In "One Wife for One Man," what is implicit in the concept of "new culture"? Is change good in itself, or must it be evaluated according to criteria outside itself? Why? In Stanza two, the poet refers to tradition to support his opposition to monogyny. To what extent is his argument valid? Was there no interest in equality of man and women before the Europeans went to Africa? In Stanza three, the author suggests that marriage exists primarily for the legalization

of offspring, that a wife must bear children to be a proper wife. Why do people get married in America? To legalize any children that they might have? To give life to heirs who will revere the ancestors? To legalize the heirs who will revere ancestors? To please God? Because it is customary? Does Imoukhuede's suggestion about the purpose of marriage resemble that in which your people believe? How is it similar and how is it different?

READING RESOURCES

"In Praise of Marriage" - Doob, 1966: 100.

"The Igbo Family: An Economic Partnership" SSCSC, 1967:84

"The Untilled Land" - Cartey, 1970: 126-128.

"One Wife for One Man" - Hughes, 1963: 95-96.

"Dimeh in Transition" - SSCSC, 1967: 153-154.

Title: Proverbs and Riddles

LESSON 9 - MAJOR OBJECTIVES

1. To acquaint the student with Yoruba proverbs as a representation of the wit and wisdom of the Yoruba people.

2. To see parallels and be able to match Yoruba proverbs with American proverbs or sayings which communicate the same idea.

3. To identify Ashanti gold weights and some of the proverbs that accompany them.

4. To read and discuss riddles and try to decipher a few. (This will be difficult, since they usually contains puns and local references.)

5. To illustrate that proverbs and riddles record thoughts and feelings of West Africans; that is, they reflect values.

PROCEDURE

1. Read and interpret Yoruba proverbs.

2. Match Yoruba proverbs with American proverbs and sayings which mean the same thing.

3. Look at a slide of Ashanti gold weights and look at illustrations of the proverbs that accompany them. Filmstrip, "The Ashanti of Ghana: A Heritage of Gold," filmstrips, cassettes and narrative, available from the African Studies Program.

4. Decipher riddles.

INTRODUCTION

Proverbs reflect the basic concerns and interests of the people who produce them. They are statements which contain some element of wisdom or which embody a commonly accepted belief. They are a part of practically every culture in the world. Proverbs can influence our daily decisions. Therefore, the proverb could be considered as a subtle, powerful factor of life. We are all familiar with "see no evil; hear no evil; say no evil;" "birds of a feather flock together;" "look before you leap;" and many others. Sometimes arguments can be settled when one of the participants injects an apt proverb at an opportune time. And the defeated opposition too often fails to realize that some proverbs contradict others. For instance, contrast "look before you leap" with "he who hesitates is lost." Also contrast "keep your nose to the grindstone" with "all work and no play makes Jack a dull boy." In some African communities the people habitually recite proverbs in decision-making. Arguments are settled by quoting proverbs to such an extent that disputants in legal cases acquire the assistance of consultants versed in proverbial lore just as we hire attorneys. Today we will read some Yoruba proverbs and interpret their meanings. We will translate some Yoruba proverbs into their American equivalents. We will look at some illustrated Ashanti proverbs called "gold weights." And we will try our hands at some riddles from West Africa. Storytelling sessions at night may start off with riddles, or the tales themselves may be interspersed with riddles. Through reading proverbs and riddles, we will have an opportunity to appreciate the wit and wisdom of the West African peoples.

CLASS DISCUSSION QUESTIONS:

1. Discussion to clarify the meanings of proverbs and riddles (on handouts) will evolve from the lesson. A general discussion of proverbs students are familiar with will begin the discussion.

OPTIONAL ACTIVITY: Make up some riddles that reveal aspects of American culture.

SOURCES

Yoruba proverbs - Burton, 1969: 179 - 320.

Riddles - Jablow, 1961: 195-202.

Ashanti gold weightdescriptions and proverbs - Courlander, 1975: 129-133.

INTERPRETATION OF SOME YORUBA PROVERBS

1. By labour comes wealth. -- ("Labor improbus omnia vincit.")

2. It will not do to reveal one's secrets to a tattler. -- (A common sentiment.)

3. The marsh (or pool) stands aloof, as if it were not akin to the stream. -- (Said of people who are proud and reserved, or who pretent to be what they are not.)

4. A long time may pass before one is caught in a lie (literally, a lie will not go to oblivion). -- (But detection comes at last.)

5. The slanderer brings disgrace on one, like a leprosy which attack one on the point of the nose (where all can see it.). -- (Said of one who tells another's faults in public.)

6. Covetousness is the father of unsatisfied desires.

7. One who does not understand the yellow palm-bird says the yellow palm-bird is noise (i.e., a mere chatterer: but the birds are supposed to understand one another).-- (This proverb means that men are prone to despise what they do not understand.)

8. The Lord of Heaven has created us with different natures. --(We must not expect to find the same qualities in all men.)

9. If a great (or powerful) man should wrong you, smile upon him. -- (Because resistence would bring upon you a still greater misfortune.)

10. If a dog has a man to back him he will kill a baboon.--(Showing the advantage of sustaining and encouraging people in their efforts.)

11. He who waits for chance may wait a year.--(Said to those who are ever looking for "something to turn up.")

12. You may say the blow is very light--you do not reflect that it hurts the snail.--(Said to those who excuse their maltreatment of others on the ground that it is no great matter.)

13. One should never laugh at a sick person; perhaps what afflicts him today may afflict you tomorrow.

14. When the farmer is tying up corn-sheavers he rejoices; from bundles of corn come bundles of money.

15. The bat hangs with its head down, watching the actions of all birds.--(This teaches silent observation.)

16. The thread follows the needle.--(Applied to anything which happens as a natural consequence.)

17. If God should compute our sins, we should perish.

16. The man who has bread to eat (literally, one who eats the large loaf) does not appreciate the severity of a famine.

17. Much talking is unbecoming in an elder.

18. Respect the elders: they are our fathers.

19. The younger should not intrude into the seat of the elders.

20. The name given to a child becomes natural to it.

21. Ashes fly back in the face of him that throws them.--(We say the same of curses.)

22. May you eat old age and longevity.--(Meaning, may you enjoy many days.)

23. A man with a cough cannot conceal himself.

24. A peace-maker (often) receives wounds.--(For which reason it is presumed he is "blessed.")

25. Perseverance is everything.--(With us it accomplishes great things--"Labor improbus omnia vincit.")

26. Wherever a man goes to dwell, his character goes with him.

27. The laborer is always in the sun: the landowner is always in the shade.--(Meaning, that one toils while the other reaps the fruit.)

28. Every man's character is good in his own eyes.

7. If you attend to what is roasting, it will not be burned.

8. Rock-salt is the produce of Hausaland; tobacco is the produce of the Oyibo (European); the spoon (with which the mixture of rock-salt and tobacco is retailed) is the produce of the Chief of Ire.

9. The dawn comes not twice to wake a man; the dawn is the earliest part of the day (i.e., time to begin work); (with) the evening twilight comes the night.

10. "Today I am going!--tomorrow I am going!" (intended removal today or tomorrow) gives the stranger no encouragement to plant the Ahusa (although it bears fruit very quickly).

2 g. They also serve who only stand and wait.

9 h. Early to bed and early to rise, makes a man healthy, wealthy, and wise.

6 i. Good folks are scarce.

8 j. Everything is in its own place.

SOME YORUBA PROVERBS AND THEIR AMERICAN EQUIVALENTS

Directions: Try your hand at matching Yoruba and American proverbs and sayings. Do as many as you can. Then work with a neighbor and figure out the rest.

1.	Mouth not keeping to mouth, and lip not keeping to lip, bring trouble to the jaws.	7	a. Forgive and forget.
2.	We should not undertake a thing which we cannot lift (perform).	10	b. Look before you leap.
3.	Frowning and fierceness prove not manliness.	2	c. Don't bite off more than you can chew.
4.	A self-willed man soon has disgrace.	6	d. Don't cut off your nose to spite your face.
5.	A contemptuous action should not be done to our fellowman.	1	e. Talk is silver, silence is gold.
6.	He who injures (or despises) another, injures (or despises) himself.	8	f. It's in God's hands now.
7.	He that forgives (the aggressor) gains the victory in (or ends) the dispute.	9	g. Out of the frying-pan, into the fire.
8.	Leave the battle to God, and rest your head (or temple) upon your hand (as a spectator).	3	h. Dogs that bark don't bite.
9.	He fled from the sword, and hid in the scabbard (into which the sword will return).	5	i. Do unto others as you would have them do unto you.
10.	If the matter be dark, dive to the bottom.	4	j. Pride goeth before the fall.

1.	Contraction of words conceals the sense.	7	a. Do the thing with all your might.
2.	The Aro (man with withered limb) is the porter at the gate (i.e., stationary servant) to the gods.	10	b. A rolling stone gathers no moss.
3.	The palm of the hand never deceives one.	1	c. Brevity is the soul of wit.
4.	However well an image be made, it must stand upon something.	4	d. There must be a reason for everything: there is no smoke without fire.
5.	One here, two there, (so) the market is filled up.	5	e. Slow but sure wins the race.
6.	Ordinary people are as common as grass, but good people are dearer than an eye.	3	f. A bird in the hand is worth two in the bush.

Title: The Folk Tale: An Oral Tradition

LESSON 10 - MAJOR OBJECTIVES

1. To involve the student in African folk tales by having them stage their own renditions of one of four folk tales.

2. To write a paper on "What I Know About West Africa," which will serve as an evaluation of student concepts and attitudes.

PROCEDURE

1. Divide into groups for assignment of parts. Use the rest of the class period for practice. Some of the animal characters may wish to make cardboard nametags to wear so the meaning of the tale will be clear to the audience.

2. Each group will present their dramatized folk tale. The audience will consist of the rest of the class and a guest class.

Folk Tales: "The Patched Cloak" (10 people)
"The Sun, A Bushman Legend" (6-7 people)
"The Search for the Home of the Sun" (7 people)
"The Partnership of Rabbit and Elephant, and What Came of It" (11 people)

3. Write an in-class paper (both rough draft and final ink copy) on "What I Know About West Africa." The student should feel free to include impressions that he may have had about Africa that he now knows are erroneous. This will indicate whether or not students have correctly formed concepts presented throughout the unit and whether they have formed positive attitudes toward West African peoples and cultures.

4. Complete a "Seek and Find" puzzle of concepts presented throughout the unit.

INTRODUCTION

In this unit we have read folk tales and written folk tales. We have learned about family life in West African villages and studied some proverbs and riddles in an effort to relate the peoples to the literature they have produced. Today you will have the opportunity to relate to the African folk tale on a personal level. You will choose one of four tales and act them out in groups. Each group will need to appoint a narrator, and then you can decide who will play what part. Some are speaking parts, and other parts will be acted out, or mimed. You may play several small parts to equal one speaking part. The approximate number of people needed for each tale is indicated at the top of the script, so divide into groups accordingly.

CLASS DISCUSSION QUESTIONS:

1. As a group, find a proverb that summarizes the point of the play you have chosen to act out. See the teacher for Ashanti, Hausa, Yoruba, and American proverbs.
2. What do these folktales tell us about the people of each tale and their values and practices?

LESSON 10

#10 - 1

THE PATCHED CLOAK
from Tales from the Malay Quarter

A poor widow woman, who had only one son, named Abdullah, wanted very much to send him to school; but they had hardly enough to eat, and to buy clothes was quite out of the question. All that Abdullah had to wear was a tattered pair of trousers, and when it was cold the widow gave him a cloak patched with many colours.

Abdullah wished very much to go to school and could not understand why his mother grew so sad whenever he spoke of it. One cold morning he determined to ask the imam if he could join his classes.

"Of course, my son," said the imam. "Is not the Word of God proclaimed here, and are you not Abdullah? No doubt your mother was ashamed to send you here without pretty clothes. But here the poor and the rich are one, and I'll not allow anyone here to poke fun at poverty."

All went along splendidly at the imam's and Abdullah enjoyed his first lesson, but as soon as the other boys met him in the street they could not refrain from teasing him about his badly patched cloak.

One of the boys made a little song and they all sang it together as soon as Abdullah, with patches all over him, appeared round the corner:

Lap, dit is lap,
Lap, dit is lap....
(Patch, there is a patch)

That afternoon Abdullah wandered forlornly in the desert, for the children's mocking drove him out of the village.

At the foot of a date palm he came upon a dead dog, beside which its mate lay mourning.

"Poor creature!" said Abdullah to the little dog who was mourning. "You've lost your mate. If only I could, I'd give him back to you, but only God can do that."

The little dog looked up at him with beseeching eyes.

"Do you want me to pray for him? Maybe God will hear our prayer. I'll throw my cloak over your mate, so that the sun can't scorch him."

And Abdullah drew the patched cloak over the dead dog, knelt down near the date palm and begged God to give back the animal to its mate.

He had hardly finished when the cloak stirred and the dog crept out of it, licked Abdullah's hand and began to frolic with its mate.

The joy of those three was boundless as they went away.

Near one of the pale yellow sand dunes, which stretched out to the horizon, lay a dead cock and alongside mourned a little hen.

"Perhaps God will hear my prayer again," said Abdullah, and he threw his cloak over the cock before he began to pray.

He'd hardly finished when the cock crept out of the cloak.

The joy of those five was boundless as they went on further.

They then came to a palace with doors of pearl. A great multitude of people stood before it.

"Something must have happened!" said Abdullah, and he told the cock to have a look.

"Jump on to the wall," said Abdullah. "If you crow, I'll know there is sorrow, but if you only step about, I'll know it is joy."

Hardly had the cock got on top of the wall when he crowed loudly.

"Has someone died?" Abdullah asked.

"Yes," said a man at the gate. "Our Sultan has died and we are all very sad, for he was just and a good Prince."

"Let me pass!" cried Abdullah. "Maybe I can be of use."

At first the guards would not allow the boy in the patched cloak to pass, but he begged so earnestly that at last they let him in.

Abdullah drew his cloak over the Sultan and asked God if He would not give the Sultan back to his people.

Everybody was struck dumb and motionless as they saw the poverty-stricken boy, with the dogs and the fowls at his side, praying so earnestly at the Sultan's bed of state; but greater still was the astonishment when the cloak began to stir and the Sultan arose as if nothing had been the matter with him.

When the Sultan learned what had happened, he would not allow Abdullah to depart.

"By your devout prayer," said the Sultan, "you gave me back to my people. God is great and good. He hearkens to the prayer of the pure in heart. Let me take you back to your mother, and I'll give her a house in my city. I shall want you to remain always near me."

Abdullah became a great man in the land, but although he was always dressed in silk and satin he never parted from his patched cloak, for by it he first learnt to know the mercy of God.

#10 - 3

THE SUN, A BUSHMAN LEGEND
a South African Folk Tale

Long, long ago in the days of the Early race that were before even the Flat Bushmen, who were the first people we really know anything about, at a certain place lived a man, from whose armpits brightness streamed. When he lifted an arm, the place on that side of him was light; when he lifted the other arm, the place on that side of him was light; but when he lifted both arms, the light shone all around about him. But it only shone around the place where he lived; it did not reach to other places.

Sometimes the people asked him to stand on a stone, so that his light could go farther; and sometimes he climbed on a Kopje (hill) and lifted his arms: Ach! then the light streamed out far, far, and lighted up the veld (grass land) for miles and miles. For the higher he went, the farther the light shone.

Then the people said: "We see now, the higher he goes the farther his light shines. If only we could put him very high, his light would go out over the whole world."

So they tried to make a plan, and at last a wise old woman called the young people together and said: "You must go to this man from whose armpits the light streams. When he is asleep, you must go; and the strongest of you must take him under the armpits, and lift him up, and swing him to and fro - and throw him as high as you can into the sky, so that he may be above the Kopjes, lifting his arms to let the light stream down to warm the earth and make green things to grow in summer."

So the young men went to the place where the man lay sleeping. Quietly they went, creeping along in the red sand so as not wake him. He was in a deep sleep, and before he could wake the strong young men took him under the armpits and swung him to and fro, as the wise old woman had told them. Then, as they swung him, they threw him into the air, high, high, and there he stuck.

The next morning, when he woke and stretched himself, lifting his arms, the light streamed out from under them and brightened all the world, warming the earth, and making the green things grow. And so it went on day after day. When he put up his arms, it was bright, it was day. When he put down one arm, it was cloudy, the weather was not clear. And when he put down both arms and turned over to go to sleep, there was no light at all: it was dark; it was night. But when he awoke and lifted his arms, the day came again and the world was warm and bright.

Sometimes he is far away from the earth. Then it is cold; it is winter. But when he comes near, the earth gets warm again; the green things grow and the fruit ripens; it is summer. And so it goes on to this day: the day and night, summer and winter, and all because the Old Man with the bright armpits was thrown into the sky.

"But the Sun is not a man, Outa," said downright Willem, "and he hasn't any arms."

"No, not now. He is not a man any more. But remember how long he has been up in the sky - spans, and spans of years, always rolling round, and rolling round, from the time he wakes in the morning till he lies down to sleep at the other side of the world. And with the rolling, he has got all rounder and rounder, and the light that at first came only from under his arms has been rolled right round him till now he is a big ball of light, rolling from one

side of the sky to the other. When it is a dark day, then he has put his arms out. He is holding them down, and spreading his hands before the light, so that it can't shine on the world. And sometimes, just before he goes to sleep at night, haven't you seen long bright stripes coming from the round ball of light? Those are the long fingers of the Sun. His arms are rolled up inside the fiery ball, but he sticks his long fingers out and they make bright roads into the sky, spreading out all round him. The Old Man is peeping at the earth through his fingers. The next time he sticks out his fingers you must count them and see if they are all there - eight long ones, those are the fingers; and two short ones for the thumbs. When he lies down, he pulls them in. Then all the world grows dark and the people go to sleep."

#10 - 5

THE SEARCH FOR THE HOLE OF THE SUN

My tale is about King Masama and his tribe, the Balira, who dwelt far in the region. They were formerly very numerous, and many of them came to live among us, but one day King Masama and the rest of the tribe left their country and went eastward, and they have never been heard of since, but those who chose to stay with us explained their disappearance in this way.

A woman, one cold night, after making up her fire on the hearth, went to sleep. In the middle of the night the fire had spread, and spread, and began to lick up the litter on the floor, and from the litter it crept to her bed of dry banana leaves, and in a little time shot up into flames. When the woman and her husband were at last awakened by the fire, the flames had already mounted into the roof, and were burning furiously. Soon they broke through the top and leaped into the night, and a gust of wind came and carried the long flames like a stream of fire towards the neighbouring huts, and in a short time the fire had caught hold of every house, and the village was entirely burned. It was soon known that besides burning up their houses and much property, several old people and infants had been destroyed by the fire, and the people were horror-struck and angry.

Then one voice said, "We all know in whose house the fire began, and the owner of it must make our losses good to us. He is a rich man and will be able to pay."

And he did so: his plantation of bananas and fruit trees, his plots of beans, yams, potatoes, ground-nuts, his slaves, spears, shields, knives, paddles and canoes. When he had given all, the hearts of the people became softened towards him, and they forgave him the rest.

After the elder's property had been equally divided among the sufferers by the fire, the people gained new courage, and set about rebuilding their homes, and before long they had a new village, and they had made themselves as comfortable as ever.

Then King Masama made a new law, a very severe law - to the effect that, in future, no fire should be lit in the houses during the day or night; and the people, who were now much alarmed about the fire, with one heart agreed to keep the law. But it was soon felt that the cure for the evil was as cruel as the fire had been. For the houses had been thatched with green banana leaves, the timbers were green and wet with their sap, the floor was damp and cold, the air was deadly, and the people began to suffer from joint aches, and their knees were stiff, and the pains traveled from one place to another through their bodies. The village was filled with groaning.

Masama suffered more than all, for he was old. He shivered night and day, and his teeth chattered sometimes so that he could not talk, and after that his head would burn, and the hot sweat would pour from him, so that he knew no rest.

Then the king gathered his chiefs and principal men together, and said: "Oh, my people, this is unendurable, for life is with me now but one continuous ague. Let us leave this country, for it is bewitched, and if I stay longer there will be nothing left of me. Lo, my joints are stiffened with my disease, and my muscles are withering. Let us seek a warmer clime. Behold whence the sun issues daily in the morning, hot and glowing; there, where his home is, must be warmth, and we shall need no fire. What say you?"

#10 - 6

Hasama's words revived their drooping spirits. They looked towards the sun as they saw him mount the sky, and felt his cheering glow on their naked breasts and shoulders, and they cried with one accord: "Let us hence, and seek the place whence he comes."

And the people got ready and left their village.

Not until a long time afterwards did we hear what became of Hasama and his people. It was said that they traveled until they came to the foot of the tall mountain which stands like a grandsire amongst the smaller mountains. Up the sides of the big mountain they straggled, and as the days passed, they saw that the world was cold and dark until the sun showed himself over the edge of the big mountain, when the day became more agreeable, for the heat pierced into their very marrow, and made their hearts rejoice. The greater the heat became, the more certain were they that they were drawing near the home of the sun. And so they pressed on and on, day after day, winding along one side of the mountain, and then turning to wind again still higher. Each day, as they advanced towards the top, the heat became greater and greater. Between them and the sun there was now not the smallest shrub or leaf, and it became so fiercely hot that finally not a drop of sweat was left in their bodies. One day, when not a cloud was in the sky, and the world was all below them - far down like a great buffalo hide - the sun came out over the rim of the mountain like a ball of fire, and the nearest of them to the top were dried like a leaf over a flame, and those who were behind were amazed at its burning force, and felt, as he sailed over their heads, that it was too late for them to escape. Their skins began to shrivel up and crackle and fall off, and none of those who were high up on the mountain side were left alive. But a few of those who were nearest the bottom, and the forest belts, managed to take shelter, and remaining there until night, they took advantage of the darkness, when the sun sleeps, to fly from the home of the sun. Except a few poor old people and toddling children, there was none left of the once populous tribe of the Balira.

That is my story. We who live by the great river have taken the lesson, which the end of this tribe has been to us, close to our hearts, and it is this. Kings who insist that their wills should be followed, and never care to take counsel with their people, are as little to be heeded as children who babble of what they cannot know, and therefore in our villages we have many elders who take all matters from the chief and turn them over in their minds, and when they are agreed, they give the doing of them to the chief who can act only as the elders decree.

#10 - 7

THE PARTNERSHIP OF RABBIT AND ELEPHANT, AND WHAT CAME OF IT

In Uganda, a Rabbit and an Elephant went on a little trading expedition to the Watusi shepherds. Now at a trade Elephant was not to be compared with Rabbit, for he could not talk so pleasantly as Rabbit, and he was not at all sociable. So Rabbit got a mighty fine cow in exchange for his little bale of cloth and the Elephant a year-old heifer.

Just as they began their return journey, Elephant said to Rabbit, "Now mind, should we meet anyone on the road, and we are asked whose cattle these are, I wish you to oblige me by saying that they are mine, because I should not like people to believe that I am not as good a trader as yourself. They will also be afraid to touch them if they know they belong to me; whereas, if they hear that they belong to you, every fellow will think he has as good a right to them as yourself, and you dare not defend your property."

"Very well," replied Rabbit, "I quite understand."

In a little while, as Rabbit and Elephant drove their cattle along, they met many people coming from market who stopped and admired them, and said, "Ah, what a fine cow is that! To whom does it belong?"

"It belongs to me," answered the thin voice of Rabbit. "The little one belongs to Elephant."

"Very fine indeed. A good cow that," replied the people and passed on.

Vexed and annoyed, Elephant cried angrily to Rabbit, "Why did you not answer as I told you? Now mind, do as I tell you at the next meeting with strangers."

"Very well," answered Rabbit, "I will try and remember."

By-and-by they met another party going home with fowls, who, when they came up, said, "Ah, that is a fine beast, and in prime order. Whose is it?"

"It is mine," quickly replied Rabbit, "and the little scabby heifer belongs to Elephant."

This answer enraged Elephant, who said, "What an obstinate little fool you are. Did you not hear me ask you to say it was mine? Now, remember, you are to say so next time, or I leave you to find your own way hone, because I know you are a horrible little coward."

"Very well, I'll do it next time," replied Rabbit in a meek voice.

In a short time they met another crowd, which stopped when opposite to them, and the people said, "Really, that is an exceedingly fine cow. To which of you does it belong?"

"It is nine. I bought it from the Watusi," replied Rabbit.

The Elephant was so angry this time that he broke away from Rabbit, and drove his little heifer by another road, and to Lion, and Hyena, and Buffalo, and Leopard, whom he met, he said what a fine fat cow was being driven by cowardly little Rabbit along another road. He did this out of mere spite, hoping that someone of them would be tempted to take it by force from Rabbit.

But Rabbit was wise, and had seen the spite in Elephant's face as he went off; and was sure that he would play him some unkind trick; and, as night was falling and his home was far, and he knew that there were many vagabonds lying in wait to rob poor travelers, he reflected that if his wit failed to save him he would be in great danger.

True enough, it was not long before a big blustering lion rose from the side of the road, and acired out,"Hello, you there. Where are you going with that cow? Come, speak out."

"Ah, is that you, Lion? I am taking it to Mugassa (the deity) who is about to give a feast to all his friends and he told me particularly to invite you to share it, if I should meet you."

"Eh? What? To Mugassa? Oh well, I am proud to have met you, Rabbit. As I am not otherwise engaged I will accompany you, because everyone considers it an honour to wait upon Mugassa."

They proceeded a little further, and a bouncing buffalo came up and bellowed fiercely. "You, Rabbit, stop," said he. "Where are you taking that cow?"

"I am taking it to Mugassa, don't you know? How could a little fellow like me have the courage to go so far from home if it were not that I am in service for Mugassa. I am charged to tell you, Buffalo, that if you like to join in the feast Mugassa is about to give, that he will be glad to have you as a guest."

"Oh, well, that is good news indeed. I will come along now, Rabbit, and am very glad to have met you. How do you do, Lion?"

A short distance off the party met a huge rogue elephant, who stood in the middle of the road and demanded to know where the cow was being taken in a tone which required a quick answer.

"Now, Elephant, get out of the way. This cow is being taken to Mugassa, who will be angry with you if I am delayed. Have you not heard of the feast he is about to give? Bye the bye, as you are one of the guests, you might as well help me to drive this cow."

"Why, that is grand," said the Elephant. "I shall be delighted to feast with Mugassa. I will help you with pleasure."

Soon a leopard and then a hyena were met, but seeing such a powerful crowd behind the cow they affected great civility, and were invited to accompany Rabbit's party to Mugassa's feast.

It was quite dark by the time they arrived at Rabbit's village. At the gate stood two dogs, who were Rabbit's chums, and they barked furiously, but hearing their friend's voice, came up and welcomed Rabbit.

"Well, my friends, do you hear what Dogs have just told me? Mugassa will come himself and give each his portion of the cow for the feast. But remember if the cow is touched before Mugassa arrives we are all ruined. Now each of you watch for falling leaves in order that we may have proper plates for Mugassa."

Having issued his instructions, Rabbit went to a secret hiding place where he could watch all of the animals. Each watched the trees for the falling leaves but hyena who wanted the cow for himself. After he had made sure everyone was busy he crept up from behind a tuft of grass where the cow was busily eating and was just about to spring when Rabbit screamed, "Ah, you thief, Hyena. You thief, I see you. Stop thief, Mugassa is coming."

These cries so alarmed Hyena that he fled away as fast as his legs could carry him, and the others, Buffalo, Elephant, Lion, and Leopard. tired out with waiting, and hearing these alarming cries, also ran away, leaving Rabbit and his dog friends in quiet possession. They laughed loud and long over the fun of it all.

My friends, Rabbit was the smallest of all, but by his wisdom he was more than a match for two Elephants, Buffalo, Leopard, Lion, Hyena, and all. And even his friends, the Dogs, had to confess that Rabbit's wit could not be matched. That is my tale.

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* Please note that literature suitable for students has been marked by a (*).

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HANDOUT AVAILABLE FROM THE AFRICAN STUDIES PROGRAM

The following handouts ara available free of charge from:

African Studies Program
University of Illinois
1208 West California, #101
Urbana, Illinois 61801

1. Adinkra Cloth
2. African Checkers
3. African Oral Literature in the Secondary School Curriculum
4. African Names: The Case of the Akan of Ghana
5. African Names: The Case of the Ewe of Ghana
6. African Names: The Case of the Igbo of Nigeria
7. African Recipes (from Nigeria and Sierra Leone)
8. An Approach to African Poetry
9. Aspects of African Music
10. Batik Cloth
11. The Educational Content of African Proverbs
12. The Kola Nut in Traditional Igbo Society of Nigeria
13. The Manding Name Game
14. Oware in an Ashanti Village (an African board game)
15. Politics in Swahili Proverbs
16. Social Functions of Cradle Songs in Africa
17. Some Guidelines for Teaching African Literature
18. Some Indigenous African Religious Beliefs
19. Structure and Functions of Proverbs in African Societies
20. A Study of Five African Folktales
21. Tie Dye Cloth
22. Understanding African Folklore

AUDIOVISUAL APPENDIX

Michelin wall maps of Africa
Slides
Slide projector
Cassette tapes of all tales, music
Cassette tape player
Materials for bulletin board displays, including posters and pictures that illustrate: people, foods, clothing, houses, buildings, animals, art, occupations, ceremonies, villages, cities, climate, leisure activities, topography, vegetation.

PROJECTS APPENDIX

The student will choose one of the ideas below or get approval of his own idea from the teacher. The project will serve as the culminating activity and in lieu of a test. Each project will be displayed so that the class can enjoy each other's contributions.

1. Illustrate three or more scense from a folktale read in class. Write in ink at the bottom of each picture what action is occurring in the scene. Scenes should be in color. Use individual 8½ x 11" paper or larger.

2. Paint, draw, carve, sew, or model an animal discussed in one of the animal folktales. Attach a paragraph in ink explaining which tale the animal is from and a summary of his activities in the tale.

3. Build a model of a compound based on the diagram used in class. Perhaps you could use clay and boxes, or other materials. Be prepared to explain the various parts of the compound in an oral presentation to the class.

4. Make a drum or a rattle. (See the teacher for suggestions.) Attach a one-page report on the uses of music, particularly the drum or rattle, in village life.

5. Write a poem or song lyrics concerning an aspect of African culture or family life which was discussed in class.

6. The Ashanti gold weights is an example of African art. Carve or model an African art object. Attach a paragraph in ink describing your work of art.

7. Design a crossword puzzle, using words and concepts discussed in the unit. Use at least 20 words, and design appropriate information for "Across" and "Down" clues.

8. Do some research on West African styles of dress. In color or in ink, draw pictures which illustrate male and female styles, or dress male and female dolls in an appropriate style. Include a one-page report explaining the clothing styles.

9. Make an Adinkra cloth, or illustrate Adinkra symbols. You could use construction paper, or pen and ink. Or, you could carve the symbols into potato halves, dip them in ink or dye, and stamp the designs onto cloth in a design of your choice. (See the teacher for Adinkra symbols.) Be prepared to explain to the class what each symbol stands for.

10. Choose and prepare an African food. Share it with the class and report on location of people, ingredients, how it was prepared, and other notable aspects of the culture.

11. Make a two-page report on reincarnation or on religion of Islam. What is it? Who believes in it? If you wish, you may include your opinion at the end of the report.

12. Compose a folktale. It should be in ink (include also rough draft), and from one to two pages in length. Be sure to give it a title. If the tale has a proverb that goes along with it, include it at the end of the tale.

13. On a large piece of poster board, draw a map of Africa in color. Show the location of the following:

    a. nations: Nigeria, Ghana, Sierra Leone, Liberia, Guinea, Ivory Coast, Togo, Benin, Mali, Gambia, Kenya, Zaire

    b. peoples: Igbo, Yoruba, Ashanti, Hausa, Kikuyu, Masai, Fulani, Bambara. (See teacher for assistance.). Also indicate areas of tropical forest, savanna, and desert.

14. Make a piece of African jewelry, such as a necklace, bracelet, or ear rings. You might use shells bones, plastic, stone, seeds, or other available materials. The teacher can tell you how to make glass beads at home in your oven.

15. Give a demonstration on how to tie a lapa (an African lady's skirt) and how African women carry their babies on their backs. (See teacher for assistance.)

16. In a group, present a folktale in play form. (See teacher for scripts.)

17. Select five proverbs (Hausa, Ashanti, or Yoruba) that have an equivalent American proverb. Illustrate each proverb with an appropriate picture. You may use pan and ink, construction paper, or paint. Use 8½ x 11" paper for each picture. The teacher will give you an example.

18. Make a bulletin board. Use any materials that you feel appropriately illustrate a unit on African Folktales and culture. Use colorful pictures and/or objects that will show up well from across the room. Let your imagination create a unique display!

19. Make and demonstrate an African game (Oware). Explain the possible functions of the game.

20. Read and review, orally or in writing, a book by an African author. See the teacher for bibliography and suggestions.

21. Do some research on Krio (pidgin-English). Make a recording of yourself reading a selection in both Krio and English. Turn in a one to two-page report on Krio: who speaks it, where it is spoken, how and when it originated, and some characteristics of the language.